FOLK SONGS AND DANCES

OF THE AMERICAS

PAN AMERICAN DAY

APRIL 14

GV
1621
P3
1949
v.2

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Foreword

In presenting this second set of "Folk Songs and Dances of the Americas" the intention has been to supplement not only the first set (1949) but also the various predecessors of the two entitled "Manual for Students and Teachers", which were published in the years 1946, 1947 and 1948. To be mentioned in this connection also is "Christmas in Latin America" (1945), which contains 5 Latin American Christmas Songs. While owing to the uneven distribution of sources, the desired end has not yet been attained of making available at least one song and one dance from every one of the 21 American Republics, a fairly well-rounded and representative body of folk material can be found in these pamphlets, which will be made more and more complete in later years.

Attention is called to the Foreword of the first set in which it is pointed out that although each issue is dedicated to celebration of Pan American Day, there is no necessary connection between the contents and successive April the fourteenths. Thus, most of the songs may be used at any suitable occasion during the year.

Perhaps a word should be said about the kind of material selected for inclusion in these pamphlets.

In the English-speaking world, before 1900, it was usual to refer to what we now call "folk" songs as "popular" songs. In a similar manner it is still common practice in Latin America to employ the latter term to cover not only the more or less original compositions of known authors and composers but also the anonymous songs handed down by oral tradition - that is to say, in unwritten form.

It is a well-known fact that folk songs are often elaborated into formal written compositions by trained professional musicians. It is less often realized that many of the songs we call "folk songs" owe their origin to the wandering off into oral tradition of original written compositions of professional musicians. Obviously, written and unwritten traditions are constantly borrowing from each other. Equally obviously, there is a large body of material formed partly of elements drawn from both. This hybrid type is exceedingly varied and much that is called "folk" today can be found in it - some deservedly and some with no justification whatever.

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By and large it can be said that the folk song differs from the popular song primarily in that it has been circulated freely by voice and ear for such a long time that the marks of individuality have been suppressed, very much as a rough stone may be worn into a smooth round pebble by the current of a brook. No one remembers "who made it", though obviously false claims of composition are commonly made by folk-singers. It has no single authoritative tune or words. Each singer sings it in a manner differing slightly (or greatly) from the manner of any other person. Thus, we can say that a folk song is not known in one version, as is the normal piece of concert or popular music, but in several (or many), each of which may have two or more variants, none of which is "the" song.

Transformation of a typical folk song begins as soon as it circulates in written form. Similarly, transformation of a typical composed song begins as soon as it enters oral tradition. We would not be faithful to the readers of this pamphlet were we not to point out that the folk songs and folk dances contained therein have already undergone a certain amount of transformation - just how much we cannot say. Presumably, the people who collected them - that is, wrote them down in the first place - did their best to represent, in a manner as consistent as possible with clarity, that which they believed to be the genuine cultural reality. But without a doubt, some of the original singers of such a song would say (were it sung back to them by a third person from written notes) that is was "all wrong". Arrangement for the keyboard, of course, inevitably distorts the nature of the production. For the piano is not a folk instrument. It not only takes away some essential characteristics of the instrumentation of oral tradition but adds qualities that are basically foreign to the idiom.

That there is still enough left after all this handling to give us the sense of being in touch with other peoples and their ways of life, is certainly testimony to the vitality and worth of the originals!

DEPARTMENT OF CULTURAL AFFAIRS

Division of Music and Visual Arts

FOLK DANCES

ZAMACUECA

(Chile)

Among the Chilean dances the cueca or zamacueca occupies an outstanding position. It is, par excellence, the popular love dance or dance of conquest. When it takes place, the audience surrounds the dancers in a circle, one half made up of the women dancers and the other half of the men dancers.

While the guitars, harps, or both, play the instrumental introduction of repeated chords in 6/8 metre, the men wander around the circle choosing their partners.

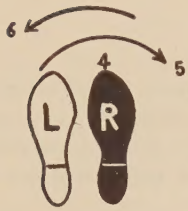
The dance begins when one of the women starts singing. Partners face each other, both holding handkerchiefs in their uplifted right hands, and begin a kind of two-step waltz, the men following their partners in a figure as follows:

I. 123-456 124-456 123-456 123
RLR-LRL - RLR-LRL - RLR-LRL - RLR

The last "456" is taken in a small run *(carrerita)* straight ahead, ending with the partners facing each other. In the beginning of the dance, the woman holds herself aloof, avoiding even a glance at her partner and always repelling his advances towards her. She keeps her eyes lowered and eluding him or occasionally challenging him. The audience watches very attentively, sometimes commenting in loud voices upon the development of the simulated contest between the partners, often clapping in time with the music.

II. L flat, R cross over in a brush back brush forward - in the air - alternating for five counts; on 6th, step R-; cross L over right and turn, ending with a R step L stamp as follows:

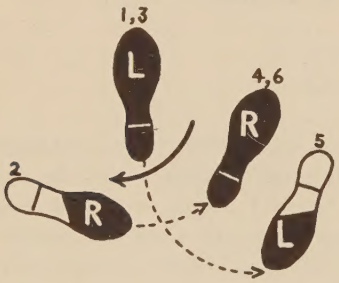
1	2	3	4	5	6
L flat,	R brush	in–out,	R step,	L brush	in–out
1	2	3	4	5	6
same					
1	2	3	4	5	6
same			step R	cross L over R	turn



1	2	3
	step R	stamp Hold

III. Step number I – repeated, figure ∞ ending side by side followed by step II, accelerating the brush two brush for each count – as R step – brush in brush out – repeat – five times with turn on the sixth. Stamp R and stamp L, end side by side.

IV. Repeat step I, ending with both facing sidewards – man following girl, then: L step; cross R foot back of left and stamp with ball of the foot – stamp with left again – s: bring right foot to side of left and do the same R–L–R. Alternate five times, then step on right and turn right ending with R stamp L step. While dancing, partners keep the left arm on the waist. In different postures, turning either to the right or to the left side, each acts as if trying to conquer his partner. Women may lift skirts slightly to show movement of feet.



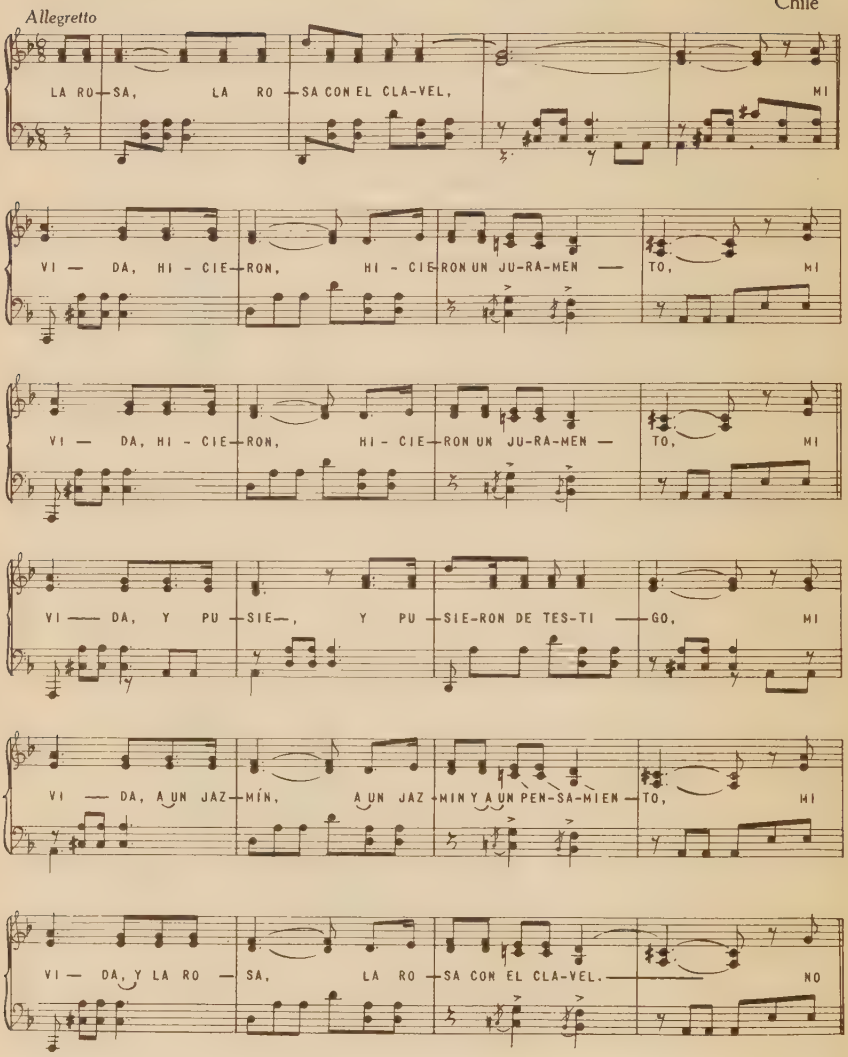
The first part of the dance is over. The singer gives a characteristic inflection to her singing and the couples change position by describing a figure eight, still performing the steps above mentioned, then returning to their original positions. Suddenly at the cry of "aro, aro, cuando me canso me paro" the music and the dance stop. The audience offers the dancers something to drink - wine or chicha - and the vessel with the drink goes from hand to hand all through the audience.

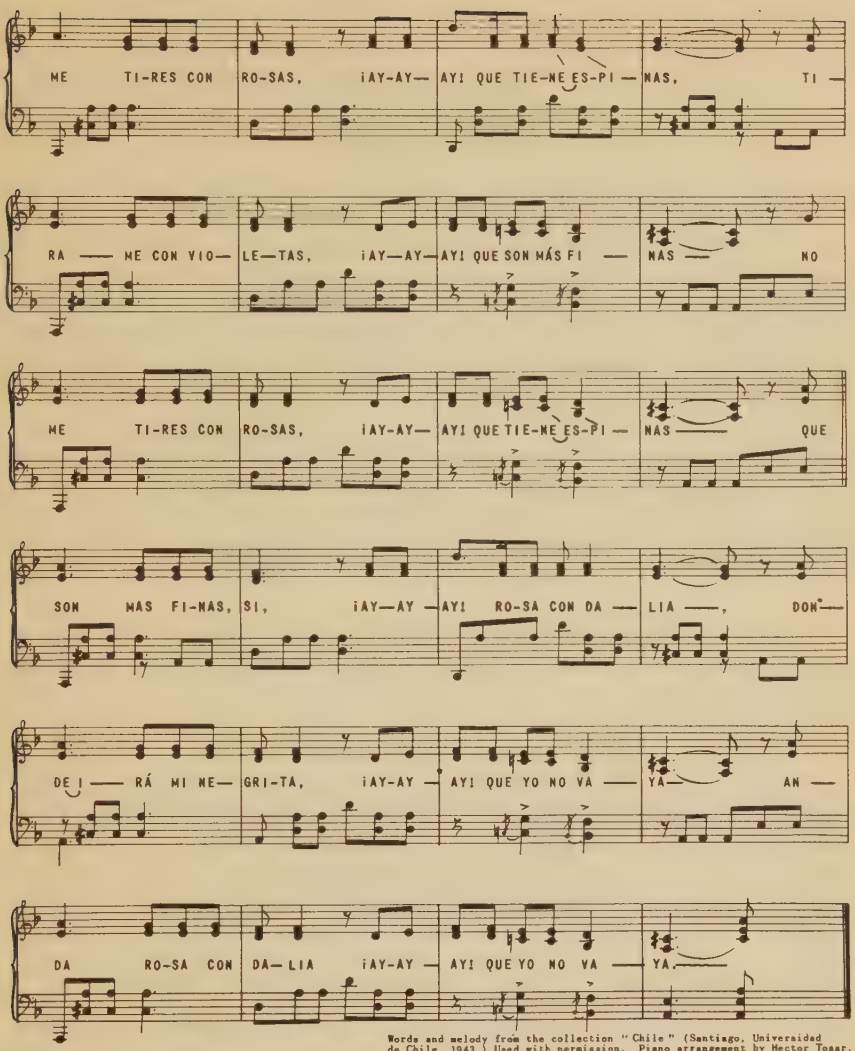
Shortly afterwards, the dance begins again because "una sin otra no vale". The movements now are more rapid and energetic. The handkerchiefs blow in the air with excitement and the whole dance gains in intensity. Finally, the women accept the courtship of their partners and keep their eyes constantly on them. The men dance wildly around their partners always waving the handkerchiefs above the women's heads as if trying to crown them and finally each falls on his knee in front of his partner.

The dance routine for the cueca was made available through the kindness of Miss Josefina García.

LA ROSA Y EL CLAVEL

Chile


Allegretto
LA RO — SA, LA RO — SA CON EL CLA-VEL, MI
VI — DA, HI - CIE — RON, HI - CIE — RON UN JU-RA-MEN — TO, MI
VI — DA, HI - CIE — RON, HI - CIE — RON UN JU-RA-MEN — TO, MI
VI — DA, Y PU — SIE —, Y PU — SIE-RON DE TES-TI — GO, MI
VI — DA, A UN JAZ — MÍN, A UN JAZ — MIN Y A UN PEN-SA-MIEN — TO, MI
VI — DA, Y LA RO — SA, LA RO — SA CON EL CLA-VEL. NO


ME TI-RES CON RO-SAS, ¡AY-AY— AY! QUE TIE-NE ES-PI — NAS, TI —
RA — ME CON VIO— LE—TAS, ¡AY—AY— AY! QUE SON MÁS FI — NAS — NO
ME TI-RES CON RO-SAS, ¡AY-AY— AY! QUE TIE-NE ES-PI — NAS — QUE
SON MAS FI-NAS, SI, ¡AY—AY — AY! RO-SA CON DA — LIA —, DON—
DE I — RÁ MI NE— GRI-TA, ¡AY-AY — AY! QUE YO NO VA — YA— AN —
DA RO-SA CON DA— LIA ¡AY-AY — AY! QUE YO NO VA — YA.

Words and melody from the collection "Chile" (Santiago, Universidad de Chile, 1943.) Used with permission. Piano arrangement by Hector Tosar.

BAMBUCO

(Colombia)

The Bambuco, national dance of Colombia, is a couple dance in which the man makes play of wooing his partner who continually pretends to elude him. They dance separately. At the beginning, the man places his hands upon the small of his back, palms outward, while his partner holds a handkerchief aloft in her right hand, her left resting lightly on the left hip. Considerable leeway is left for improvisation, particularly on the part of the man, whose success in showing off his skill in the dance elicits praise from the spectators and eventually acceptance by his partner. Shortly after the beginning of the dance, the man takes a handkerchief from his pocket and also holds it on high in his right hand.

Both partners maintain throughout their evolution, the simple basic step of the dance which is made by tapping alternately the heels and toes.

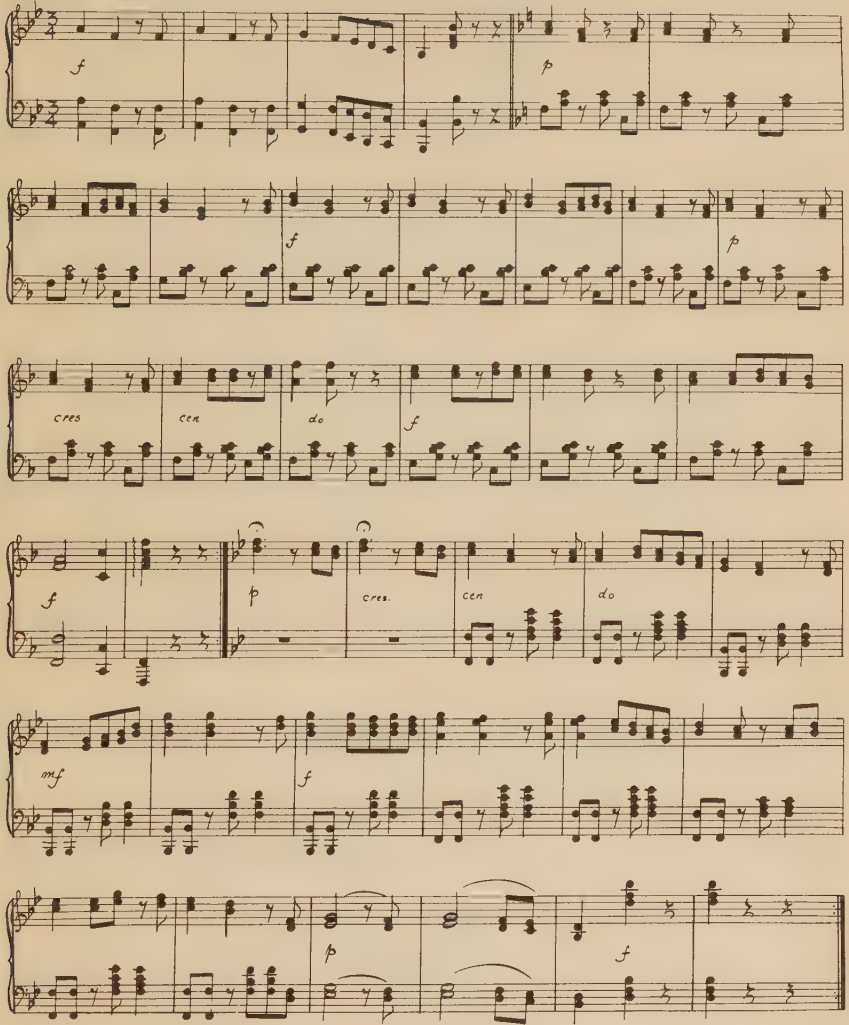
First, a round of spectators is formed and the man leads his partner to its center where they face each other briefly a few steps apart. Beginning the basic step, the woman turns first to one side and then to the other, her partner endeavoring always to keep in front of her and to attract her attention. Next, she may perform the step backwards, the man keeping up the same or similar play. Then he may go to further extremes to attract her attention, crouching as low as he is able even to a squatting position, still keeping up the basic step. His partner may move in a large circle several times, the man always trying to attract her attention, as above. Finally, the man may kneel as his partner circles about him. As she moves off, he may rise to follow her. Eventually, both may move in larger circles, making frequent turns about. Just before the end of the music, with both partners in the middle of the circle, the man suddenly drops upon his knees and his partner comes in front of him, both striking a pose with their handkerchiefs held in outstretched arms above their heads.

MONTAÑERO

Colombia

Graziela Gaitan Galvis

Allegro moderato

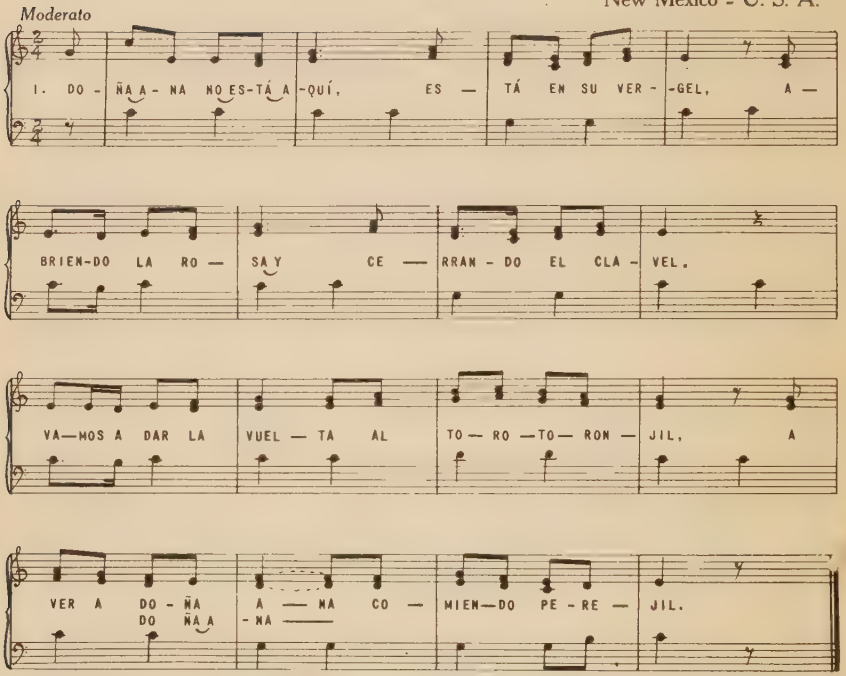


SINGING GAME

(New Mexico, United States)

DOÑA ANA

New Mexico - U. S. A.


Moderato
1. DO - ÑA A - NA NO ES-TÁ A -QUÍ, ES — TÁ EN SU VER - -GEL, A —
BRIEN-DO LA RO — SA Y CE — RRAN - DO EL CLA - VEL.
VA—MOS A DAR LA VUEL — TA AL TO— RO —TO— RON — JIL, A
VER A DO - ÑA A — ÑA CO — MIEN—DO PE - RE — JIL.
DO ÑA A
- ÑA

Words, melody and directions from Work Projects Administration "Spanish-American Singing Games of New Mexico". New Mexico Writer's Project, 1940.

3. ¿Quién es esta gente
que pasa por aquí
que ni de día ni de noche
me dejan dormir?

4. Somos los estudiantes
que venimos a estudiar
a la capillita
de la Virgen del Pilar.

Directions: All but one of the children playing this game form a circle and sing the first two verses of the song. The child designated as Lady Anne sits in the center and goes through the motions indicated by the words in verses one and two. Lady Anne sings the third verse as the children walk around and around her. The children sing the fourth verse. When the singing is over, the following questions are asked and answered:

Los Niños: ¿Cómo está Doña Ana?
Doña Ana: Tiene calentura.
Los Niños: ¿Cómo está Doña Ana?
Doña Ana: Está muriéndose.
Los Niños: ¿Cómo está Doña Ana?
Doña Ana: Está muerta.

With these words the child impersonating Lady Anne stretches on the floor, and the children gather around to see if she is indeed dead. Lady Anne comes to life. She jumps up and runs after the children. The child she catches becomes Lady Anne during the next game.

POLKA

(Paraguay)

Any number of couples may participate in the Polka, the national dance of Paraguay. It is in the tempo of a fast waltz and there are two types: the "traditional" (slow) polka popular in the cities and the "gay" (from the *guaraní* "Kyrehŷ") which has developed in more rural areas.

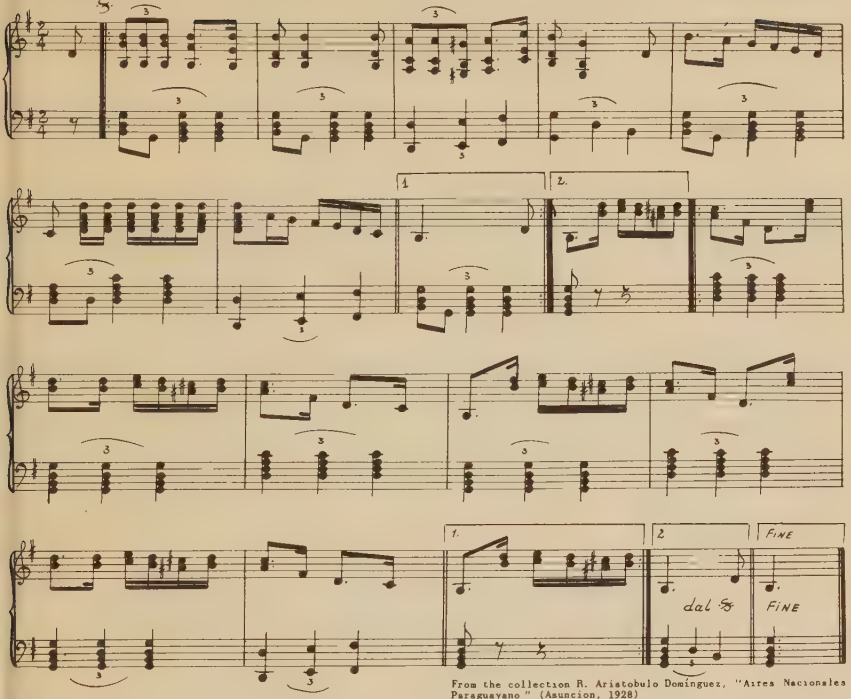
The posture of the dancers does not differ from that used in the waltz, tango, fox trot, etc. After the music begins, the man, who always leads, first takes three or four short steps forward (his partner the same steps backward) before swinging her around two or three times. The turns can be made either to the left or to the right, regardless of what the other couples do. Many people, however, emphasize the frequency of the turns, so that the dance becomes faster and more varied. Occasionally, forward steps are made by the man, who, however, never steps backward except when beginning a turn in an opposite direction, when a single backward step may be necessary.

The polka lends itself to various forms of individual interpretation. Although the basic steps do not change, they may be shorter or longer. The three-to-a-measure rhythm governs all the movements of the dancers and the cadence of the music, though usually the melody, and occasionally the accompaniment, are in a two-to-a-measure rhythm. This simultaneous opposition of three-against-two is the most distinctive characteristic feature of the dance.

LONDON CARAPE

Allegro moderato

Paraguay



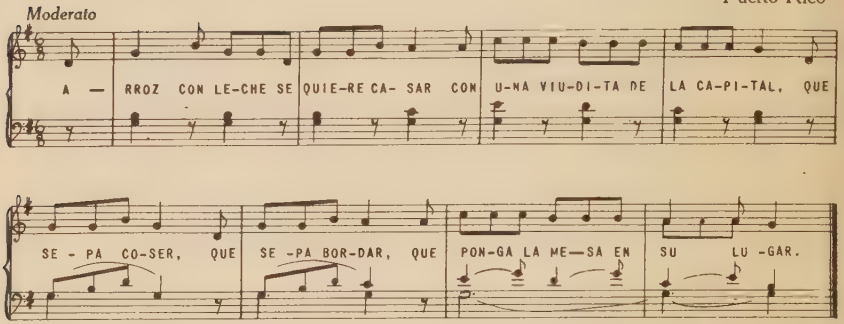
From the collection R. Aristobulo Domínguez, "Aires Nacionales Paraguayano" (Asuncion, 1928)

SINGING GAME

(Puerto Rico)

ARROZ CON LECHE

Puerto Rico


Moderato
A — RROZ CON LE-CHE SE QUIE-RE CA- SAR CON U-NA VIU-DI-TA DE LA CA-PI-TAL, QUE
SE - PA CO-SER, QUE SE -PA BOR-DAR, QUE PON-GA LA ME—SA EN SU LU -GAR.

From the singing of Halma López-Molina.

2. Yo soy la viudita de Santa Isabel,
me quiero casar y no encuentro con quién;
el hijo del cura le mandó un papel
y ella le mandó otro de Santa Isabel.

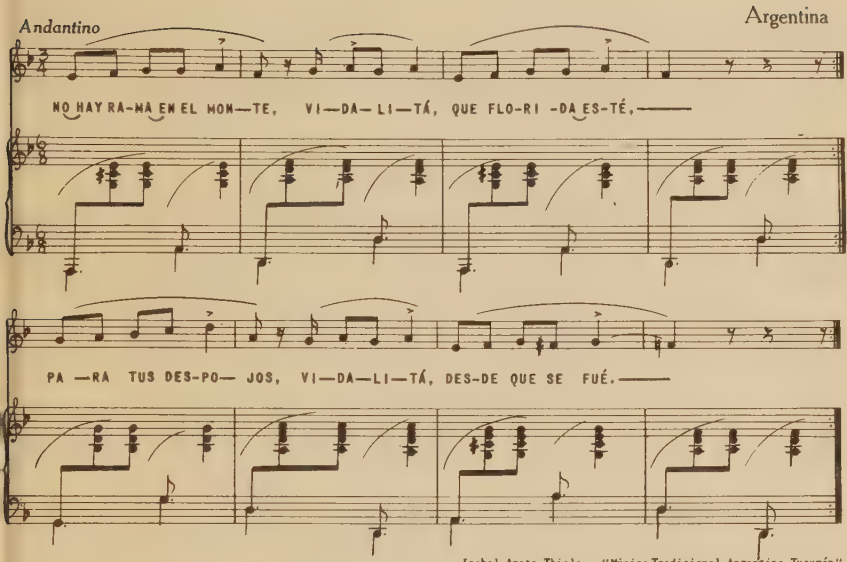
3. Corriendo corriendo me dí un tropezón
por darle la mano le dí el corazón;
me gusta la leche, me gusta el café
pero más me gustan los ojos de usted.

4. Arroz con leche se quiere casar
con una viudita de la capital;
contigo sí, contigo no,
contigo mi vida, me casaré yo.

Directions: A group of children make a circle, one of the girls being chosen to play the part of the "Little Widow" and a boy, that of the "son of the priest". All act out the words as they please.

FOLK SONGS

VIDALITA



Isabel Aretz-Thiele. "Música Tradicional Argentina-Tucumán" (Univeraidad Nacional de Tucumán, Tucumán, 1946). Piano arrangement by Charles Seeger, following instructions of author. Preprinted from the CANCIONERO POPULAR AMERICANO.

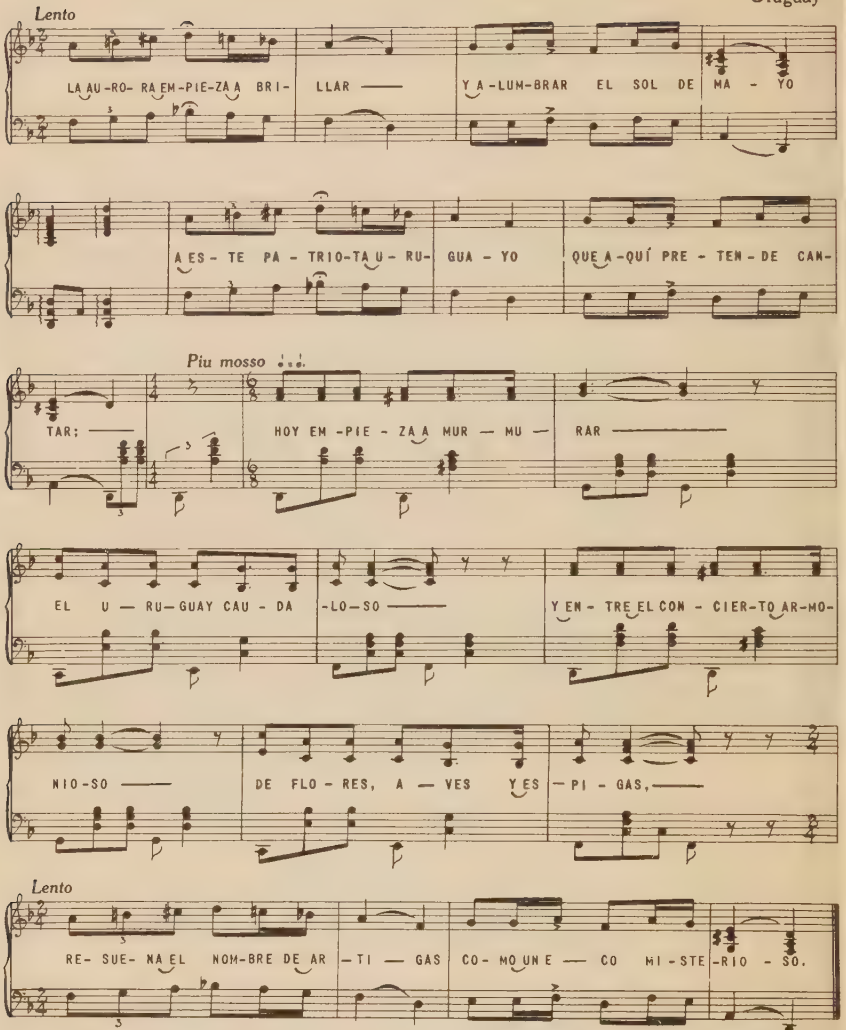
2

La flor del Callao,
Vidalitá, } bis
blanca como el lirio,

no la echo de pena,
Vidalitá, } bis
y que no me fío.

ESTILO

Uruguay


Lento
LA AU-RO- RA EM-PIE-ZA A BRI- LLAR
Y A-LUM-BRAR EL SOL DE MA - YO
A ES- TE PA - TRIO-TA U - RU- GUA - YO
QUE A-QUÍ PRE - TEN - DE CAN-
Piu mosso
TAR;
HOY EM -PIE - ZA A MUR — MU — RAR
EL U — RU— GUAY CAU - DA -LO—SO
Y EN - TRE EL CON - CIER-TO AR-MO-
NIO-SO
DE FLO - RES, A — VES Y ES — PI - GAS,
Lento
RE- SUE- NA EL NOM-BRE DE AR -TI — GAS
CO- MO UN E — CO MI - STE -RIO - SO.

Words and melody used with permission of the collector, Lauro Ayestarán. Piano arrangement by Mario Orrico.

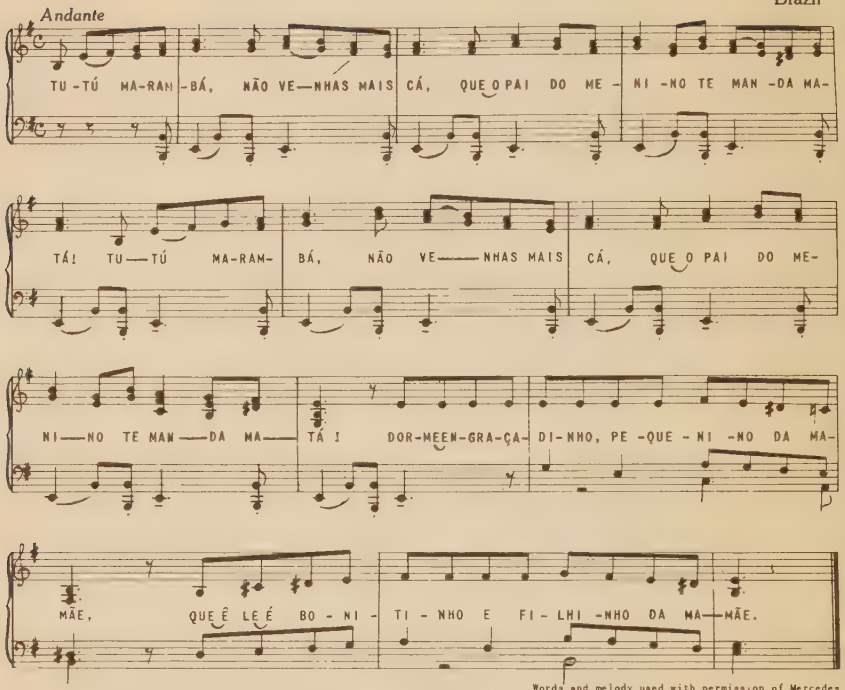
2. Abran su cáliz las flores
de las piedras y guayabos
que crecen cubriendo bravos
de la paz libertadores;
con sus variados colores
forman el santo pendón
que el generoso campeón
hizo flamear donde quiera
y al recordar su bandera
Dios nos da la inspiración.

3. Artigas fué el gran guerrero
que luchando en cien batallas
a estas playas uruguayas
libertó del extranjero;
el fué el deseado lucero
que en la patria apareció;
al criollo puro alumbró
en las noches de sus penas
para romper las cadenas
con que un rey lo esclavizó.

4. Siempre altivo y generoso
por no rendir su bandera
por fin en tierra extranjera
fué a encontrar triste reposo;
allí murió el valeroso
sin dar remedio a sus males,
y al pisar en los umbrales
de la inmensa eternidad
"patria - dijo - y libertad
les dejo a los Orientales."

TUTÚ MARAMBÁ

Brazil


Andante
TU-TÚ MA-RAM-BÁ, NÃO VE—NHAS MAIS CÁ, QUE O PAI DO ME-NI-NO TE MAN-DA MA-
TÁ! TU—TÚ MA-RAM- BÁ, NÃO VE——NHAS MAIS CÁ, QUE O PAI DO ME-
NI—NO TE MAN——DA MA—— TÁ! DOR-MEEN-GRA-ÇA- DI-NHO, PE-QUE-NI-NO DA MA-
MÃE, QUE Ê LE É BO-NI- TI-NHO E FI-LHI-NHO DA MA—MÃE.

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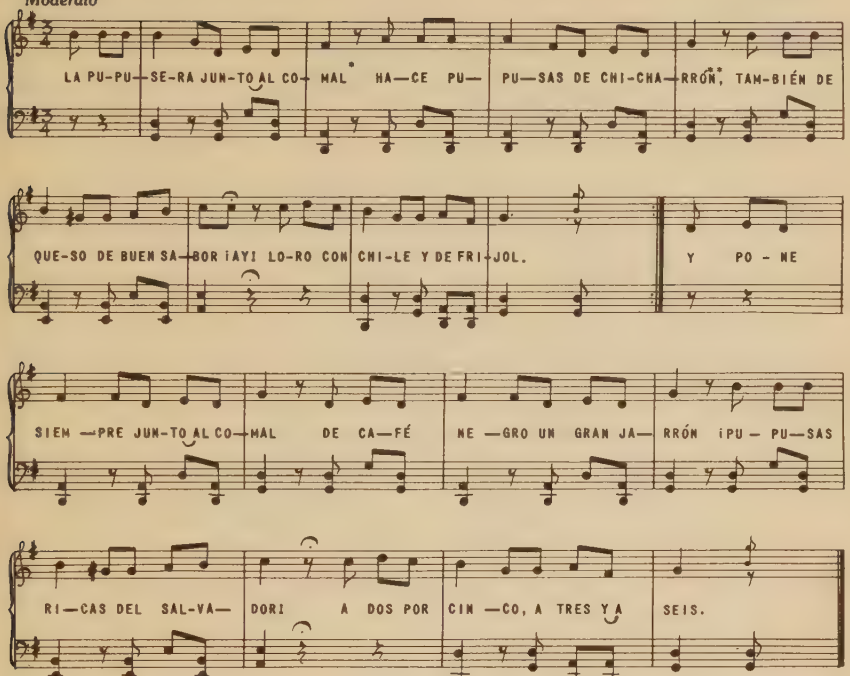
Piano arrangement by Hector Tosar.

LA PUPUSERA

El Salvador

Moderato


LA PU-PU—SE-RA JUN-TO AL CO- MAL HA—CE PU— PU—SAS DE CHI-CHA—RRÓN**, TAM-BIÉN DE
QUE-SO DE BUEN SA—BOR ¡AYI LO-RO CON CHI-LE Y DE FRI-JOL. Y PO - NE
SIEM —PRE JUN-TO AL CO—MAL DE CA—FÉ NE —GRO UN GRAN JA— RRÓN ¡PU - PU—SAS
RI—CAS DEL SAL-VA— DORI A DOS POR CIN —CO, A TRES Y A SEIS.

*comal, pottery griddle
**pupusa de chicharrón, pork turnover

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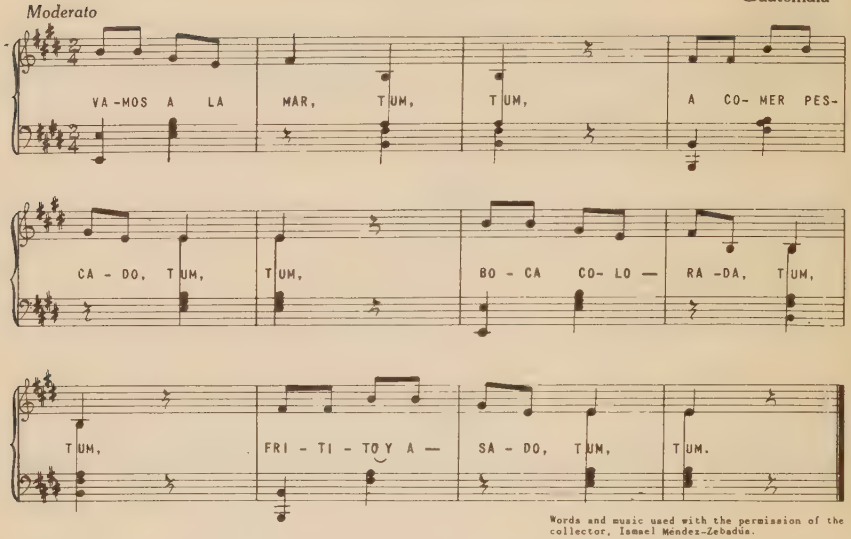
VAMOS A LA MAR

Guatemala

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